The Frick Collection

MEMBERS' MAGAZINE WINTER/SPRING 2020

ANNUAL REPORT SUMMARY JULY 2018 – JUNE 2019

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Letter from the Director

This issue of the *Members' Magazine* is devoted to works from the permanent collection that are among the favorites of our curatorial team. (Look for additional highlights in future issues.) The article on page 6 was written by Charlotte Vignon, Curator of Decorative Arts, who is leaving the Frick to serve as Director of the French National Museum of Ceramics at Sèvres, outside Paris. Charlotte began her career at the Frick as an Andrew W. Mellon Fellow more than twelve years ago and has since organized a number of important exhibitions, among them *Pierre Gouthière: Virtuoso Gilder at the French Court* (2016–17); *Elective Affinities: Edmund de Waal at The Frick Collection* (2019); and the current installation in the Portico Gallery, *Henry Arnhold's Meissen Palace: Celebrating a Collector.* (Two objects from the show are featured on the magazine's cover.) Her contributions to this institution are innumerable, and we wish her well on this exciting next chapter of her career.

As we embark on a new decade, I am particularly grateful for the loyalty of our members—nearly 7,000 individuals united by a passion for experiencing the beauty and wonder of art and the joy it brings to our lives. Beyond your financial contributions, you continually inspire us with your stories and feedback. Whether discovering (or rediscovering) a new favorite in the galleries, posing a question during a panel discussion or symposium, or enjoying a Sunday afternoon concert with friends and family, your engagement with the collection and our myriad programs inspires us to do what we do.

Your enthusiastic support of our mission was demonstrated recently by the record-breaking amount raised for the Annual Fund during the last two months of 2019—a 32% increase over gifts made last year during the same two-month period. As many of you know, Trustee Stephen A. Schwarzman has for the past four years matched donations made to the Annual Fund during the months of November and December, prompting others to give in an unprecedented way. Money donated to the Annual Fund is vital to the continued success of our many activities across the institution, be it research, conservation, special exhibitions, or library and education programs. I am truly overwhelmed by the combined generosity of Steve and our dedicated community of donors. Thank you.

Along these same lines, included in this issue is a list of donors from the past fiscal year, many of whom have supported the Frick for decades. None of the offerings of which we are so proud would be possible without your help. As a thank-you, we have once again designated March "Member Appreciation Month," with exclusive events created especially for you. In addition, beginning in April, we are proud to launch "Frick Saturdays," an exciting roster of free gallery talks, sketching, music, and other offerings to celebrate the past, present, and future of the Frick. I hope you will join us for one or more of the many programs planned for the coming months so that we can get to know you better and show our appreciation for your continued involvement. Watch your inbox for more details in the coming weeks.

In gratitude,

Ian Wardropper
Anna-Maria and Stephen Kellen Director

MICHAEL BODYCOMB

The Frick Collection

MEMBERS' MAGAZINE WINTER/SPRING 2020

2 Aristocrats in Arcadia: Van Dyck's *Sir John Suckling*

6 Boats, Birds, and Blooms: A Garniture Fit for a King

8 Constable's *White Horse:* From the English Countryside to the Upper East Side

10 Secular Riches and Sacred Presence: Gentile's *Madonna and Child, with Saints Lawrence and Julian*

12 COMMUNITY
Donors Honor Stephen A. Schwarzman: Autumn Dinner Raises $1.4 Million for Museum and Library

ANNUAL REPORT SUMMARY
14 Statement of Financial Position and Statement of Activities
16 Gifts and Grants
21 Director's Circle
22 Fellows and Friends
30 Annual Fund
32 Committees
33 Corporate Members and Sponsors
33 Henry Clay Frick Associates
34 Exhibition Support

36 CALENDAR
Member Events, Lectures, and Museum Shop

COVER
Mounted Group, ca. 1740–45, hard-paste porcelain with French gilt-bronze mounts, Meissen Porcelain Manufactory, The Frick Collection, bequest of Henry Arnhold; photograph by Michael Bodycomb

BACK COVER
Shell-Shaped Dish (detail), ca. 1739, hard-paste porcelain, Meissen Porcelain Manufactory, The Frick Collection, bequest of Henry Arnhold

CURATOR'S CHOICE

Aristocrats in Arcadia

Van Dyck's *Sir John Suckling*

"His fathers had been noble since they had been at all. They came out of the northern mists wearing coronets on their heads. … [they] had ridden in fields of asphodel, and stony fields, and fields watered by strange rivers. … the heath was theirs and the forest; the pheasant and the deer, the fox, the badger, and the butterfly."

Every time I look at Anthony van Dyck's *Sir John Suckling* (opposite page), Virginia Woolf's elegiac lines describing Orlando's family in her eponymous 1928 novel spring to mind. Suckling sat for Van Dyck in London around 1638 in what resulted in a quintessentially English portrait, where the aristocratic demeanor of the sitter is lyrically blended with a good dose of eccentricity. There is no doubt when looking at the painting that Suckling is a man of haughty character and refined breeding. Born in 1609 into a preeminent Norfolk family, John inherited as a young man vast acres of land in Suffolk, Lincolnshire, and Middlesex. His father had been Secretary of State and Privy Councillor; his uncle was Lord Treasurer.

In *Brief Lives*, a sharp and gossipy late seventeenth-century series of biographies, John Aubrey focused on attributes that Van Dyck had captured in this grand portrait: "of middle stature and slight strength, brisque round eie, reddish fac't and red nose (ill liver), his head not very big, his hayre a kind of sand colour; his beard turned-up naturally, so that he had a brisk and gracefull looke." Leaning against a stony backdrop that opens onto a mournful dusk, Suckling looks out into the distance. He is dressed in an indigo satin tunic and supple leather buskins, and enveloped in a voluminous scarlet mantle with scalloped edges. Propped against the rock is a hefty book, the author of which is identified by a piece of paper casually jutting out of its pages: SHAKESPERE. This is the first known representation in a painting of William Shakespeare's First Folio, published in 1623, the earliest compilation of the Bard's complete works: fourteen comedies, twelve tragedies, and ten plays devoted to historical subjects. Suckling opens the book to reveal a specific play, the title of which can be read at the top of the right page; knowing the sitter's background, it is not surprising that his chosen play is *Hamlet*.

Suckling was a flamboyant character at the court of Charles I. He studied at Trinity College, Cambridge, and traveled extensively in France, Germany, and Italy. He fought as a soldier in Germany, in the Low Countries, and on the Scottish border. His contemporaries described him as a wit, a gambler, a squanderer, and a philanderer. But he was known, above all, as a poet and playwright. He composed poems with first lines such as "I Prithee Send Me Back My Heart" and "Why So Pale and Wan, Fond Lover?" His most celebrated play, *Aglaura*, was first performed in 1638, with lavish sets and costumes he financed himself. After his death, his work was collected in the volume *Fragmenta Aurea*, published in 1646.

Van Dyck's portrait of Suckling was recorded by Aubrey as being in the collection of Martha, Lady Southcot, the sitter's sister: "At her house in Bishop's Gate-Street, London, is an original of her brother, Sir John of Sir Anthony van-Dyke, all at length, leaning against a rock, with a play-booke contemplating. It is a piece of great value." Through Suckling's niece, Ann Davis, the canvas reached Hartwell House in Buckinghamshire (now a hotel and spa), where it remained until Henry Clay Frick purchased it in 1918. It was an unusual acquisition for Frick, who favored British full-length portraits of women. Most of the grand English portraits at the Frick, especially those by Van Dyck and Gainsborough, represent female sitters. This type of portrait was particularly popular among American collectors at the beginning of the twentieth century, and it is well documented that at that time, portraits of female sitters were much preferred, and more valuable, than those of men. We don't know what drew Frick to Suckling's portrait, but the connection of the painting with Shakespeare and its representation of the First Folio may have played a significant part in his decision to acquire it.

In addition to prominently displaying his volume of Shakespeare's works, Suckling wears a theatrical costume that has been associated with the Persian setting of his play *Aglaura*. Costumes such as this appear in designs by Inigo Jones for the English court and reflect the Arcadian mode then popular in both poetry and fashion. Arcadia is a region of Greece which, in ancient times, was celebrated for its poetry and poetic inspiration. A remote wilderness, it was seen in Europe during the early modern period as the ideal site for contemplation and the cultivation of melancholy feelings. Carved on the

OPPOSITE PAGE
Anthony van Dyck (1599–1641), *Sir John Suckling* (detail), ca. 1638, oil on canvas, The Frick Collection

MICHAEL BODYCOMB

NE TE QVÆSIVERIS EXTRA

ABOVE
Van Dyck, *Philip, Lord Wharton*, 1632, oil on canvas, National Gallery of Art, Washington, D.C.

OPPOSITE PAGE
Van Dyck, *Lord George Stuart, 9th Seigneur of Aubigny*, ca. 1638, oil on canvas, National Portrait Gallery, London

rock, next to Suckling, is a Latin inscription by the Roman poet and satirist Persius: NE TE QVÆSIVERIS EXTRA (Do not seek outside yourself).

The Arcadian genre of the portrait is further emphasized by the rugged landscape within which Van Dyck placed Suckling. He stands melancholically, surrounded by large boulders. Through them, at top left, the sky opens up, and soft morning light suggests a remote world beyond, the enchanted domain of Oberon and Titania in Shakespeare's *A Midsummer Night's Dream*: "a bank where the wild thyme blows, / Where oxlips and the nodding violet grows, / Quite over-canopied with luscious woodbine, / With sweet musk-roses, and with eglantine." A branch with autumnal foliage extends into the frame, over one of the rocks: "So doth the woodbine the sweet honeysuckle / Gently entwist; the female ivy so / Enrings the barky fingers of the elm."

During his nine years in England, between 1632 and his death in 1641, Van Dyck painted at least two other portraits in the Arcadian fashion, similar to Suckling's. The first is the three-quarter length likeness of Philip, 4th Baron Wharton (left). Also set outdoors against rocks and a distant landscape, Wharton wears a comparable pastoral outfit, though purple with a golden mantle. Standing confidently in front of a deep emerald curtain, he holds a shepherd's crook, known as a *houlette*. We know that Wharton actively took part in court masquerades as a young man.

Probably around the same time Van Dyck portrayed Suckling, he created another full-length Arcadian portrait depicting the younger brother of the Duke of Richmond, Lord George Stuart, 9th Seigneur of Aubigny (opposite page). His blue tunic and yellow buskins are similar in style to Suckling's, and he is also wrapped in an ample mantle. Like Wharton, he holds a *houlette*. The pastoral landscape in which Van Dyck sets George Stuart is gentler, with a small waterfall, thistles, and roses. Elizabethan poets were particularly attuned to the natural world, and Shakespeare often described the wonders

of nature. The rock on which George leans is also inscribed in Latin, in this case ME FIRMIOR AMOR (Love is stronger than I am), probably a reference to Stuart's secret marriage to the daughter of the Earl of Suffolk.

The English Civil War, which erupted only a few months after Van Dyck's death, saw these young aristocrats divide their allegiances. Wharton took the side of Parliament against the king, while Suckling and Stuart remained staunch royalists. Stuart met his death on the battlefield at Edgehill in October 1642, aged twenty-four. Wharton survived the war, but years later was forced to flee the country when James II ascended the throne. Suckling joined a plot in support of the king and was found guilty of high treason in the summer of 1641. By that point, he had already fled to France, where, as Aubrey records, "Being come to the bottom of his fund… reflecting on the miserable and despicable condition he should be reduced to, he…took poison." He was thirty-three years old.

The last word, like the first, should be given to Virginia Woolf. In *Orlando* she romanticizes the times in which Suckling lived, and the atmosphere hinted at in Van Dyck's inspired portrait: "Sunsets were redder and more intense; dawns were whiter and more auroral. Of our crepuscular half-lights and lingering twilights they knew nothing. The rain fell vehemently, or not at all. The sun blazed or there was darkness. Translating this to the spiritual regions as their wont is, the poets sang beautifully how roses fade and petals fall. The moment is brief they sang; the moment is over; one long night is then to be slept by all."—*Xavier F. Salomon, Peter Jay Sharp Chief Curator*

CURATOR'S CHOICE

Boats, Birds, and Blooms

A Garniture Fit for a King

MICHAEL BODYCOMB

During my tenure at the Frick, I was fortunate to have had access to many of the finest objects created by the Royal Manufactory of Sèvres. It has been a pleasure to curate several exhibitions featuring these exquisite works, including *From Sèvres to Fifth Avenue: French Porcelain at The Frick Collection* (2015–16), and the experience I've gained has helped prepare me to assume the directorship of the French National Museum of Ceramics at Sèvres. Among my favorite Sèvres objects at the Frick is a garniture of three porcelain vases made by the manufactory around 1759, which today is displayed in the Fragonard Room. The garniture is composed of a potpourri vase in the shape of a ship (called in the Sèvres archives a *pot pourri à Vaisseau)* and two pear-shaped vases (*vase à oreilles,* "with ears").

The shapes of the vases were conceived by Jean-Claude Duplessis *père*, one of Sèvres's artistic directors, who was responsible for inventing extravagant new designs for the manufactory's decorative and functional objects. Trained as a goldsmith, Duplessis often drew inspiration from objects made of precious metals. He is likely to have derived the shape of the potpourri vase from a silver or gold *nef* (boat), the sort that had been used as a table decoration in European royal houses since medieval times. The body of the vase and its openings were designed to accommodate hyacinths and other bulbous plants or a mixture of fragrant dried flowers and spices. A removable openwork lid allowed the vase to delicately perfume the most refined interiors. Duplessis may have based his pear-shaped design on Chinese porcelain vases that were popular in Paris around this time.

The scenes on the vases were painted by Louis-Denis Armand *l'aîné*, a prominent Sèvres artist who specialized in painting birds and landscapes. Born in Paris in 1723, he learned to draw at a young age from his father, a fan merchant. Armand was an exceptionally skilled artist who was able to faithfully copy on porcelain the most elaborate compositions invented by Jean-Jacques Bachelier, the manufactory's artistic director responsible for providing drawings and illustrations for the porcelain painters. Armand observed and sketched birds from life, including those at the Jardin du Roi (the King's Garden), and created his own animated scenes, which were perfectly

ABOVE AND OPPOSITE PAGE
Potpourri Vase in the Shape of a Masted Ship and *Two Vases à Oreilles,* Sèvres Manufactory, ca. 1759, soft-paste porcelain modeled by Jean-Claude Duplessis *père* (ca. 1695–1774) with painting by Louis-Denis Armand *l'aîné* (b. 1723; active 1745–1788), on gilt-bronze plinths, The Frick Collection

adapted to the decoration of complex porcelain shapes. No other painter could replicate the richness of Armand's color palette, his fine hand, or his ability to render birds in such a lifelike manner. As a result, he was entrusted with decorating the manufactory's most significant commissions and became its highest-paid painter.

The beautifully executed scenes depicted on the Frick's vases perfectly demonstrate Armand's remarkable abilities. The trees and foliage in the foreground create a convincing sense of depth through artfully blended variations of color and tone, and the birds are painted in painstaking detail. While their expressive postures create a sense of realism, the birds do not represent any identifiable species, but are rather the fanciful creations of Armand. The one exception is the multicolored Golden Pheasant, which perches on a tree on one of the vases à oreilles.

The early history of the Frick vases is unknown, but objects of this refinement were commonly purchased by wealthy aristocrats and financiers. Around the time the Frick vases were made, Madame de Pompadour, the infamous mistress of Louis XV, commissioned a potpourri à vaisseau with a pink-and-green background and Chinoiserie scenes, after a painting by François Boucher. The vase adorned the mantelpiece of her bedroom at her *hôtel particulier* in Paris (today the Élysée Palace, the official residence of the French president).

According to the Sèvres archives, twelve potpourris à vaisseau, each painted in different colors and with different scenes, were made by the manufactory between 1757 and 1764. Ten of these survive in some of the world's finest collections, including the Musée du Louvre (which holds the Pompadour vase), Waddesdon Manor (three vases), The Metropolitan Museum of Art, and the Frick.

The vase à oreilles was one of the most successful vase forms produced by Sèvres, and many survive in private and public collections around the world. They were produced in five different sizes, ranging in height from about four to fifteen inches. They were often made en suite with a potpourri vase à vaisseau, but not always. For a less costly set, the potpourri vase à vaisseau was replaced in favor of a third, taller vase à oreilles, keeping the rhythm of a taller central object flanked by two smaller vases.

The Frick's exquisite garniture reflects the unique creativity and high level of craftsmanship achieved by the Sèvres Manufactory during the eighteenth century. Simultaneously, the garniture perfectly embodies the French *art de vivre* characteristic of the Age of Enlightenment.—*Charlotte Vignon, former Curator of Decorative Arts*

CURATOR'S CHOICE

Constable's *White Horse*

From the English Countryside to the Upper East Side

Over the course of the twentieth century, John Constable's landscapes came to be identified with England and with Englishness itself, representing the purity of a world as yet unspoiled by industrialization. But even as he painted them, most of his landscapes already communicated a nostalgia for the past: they recall his childhood in the Suffolk countryside, before economic depression gripped rural England following the Napoleonic wars. Although Constable never left England, his influence reached beyond his native borders. Delacroix proclaimed him the father of French landscape painting, placing in his wake Romantic painters like Corot, Millet, and Rousseau; it has also been suggested that the Impressionists were indebted to him.

Constable is best known for his paintings of scenes along the River Stour in his native Suffolk—a series of six monumental landscapes known as the "six-footers." The Frick's *White Horse* was the first of these, and its importance in Constable's career cannot be overstated. It was largely owing to its favorable reception at the Royal Academy's 1819 summer exhibition that Constable was elected an associate member after nearly twenty years of effort. In response to *The White Horse,* critics for the first time compared Constable favorably with his contemporary J. M. W. Turner (who was more successful and better known) and with Old Masters like Ruisdael and Hobbema. In addition to showing the work in 1819, he exhibited it publicly twice in 1825: first at the British Institution and then at the Salon in Lille, where it was awarded a gold medal. Constable described *The White Horse* as one of his "happiest efforts."

The artist's father, Golding Constable, was a well-to-do merchant who owned mills in and around East Bergholt (the artist's birthplace) and a transport business that delivered produce to London. The River Stour paintings commemorate these places and its industries. Constable showcases in his paintings his familiarity with horse-towed barge transport, one of his father's enterprises, which would eventually be made obsolete by railways and roads. In *The White Horse,* the horse is being transported across the water in the barge, as happened when the towpath switched to the other side at certain points along the waterways. The method required that the horses be trained to jump into the barge, after which the bargemen had to push and steer the vessel to the opposite bank, loaded with both horse and cargo. Here Constable documents their exertion. By the beginning of the twentieth century, the River Stour was the only waterway in England on which this practice continued.

Already during Constable's lifetime, the area in Suffolk depicted so often in his art was known as "Constable Country." He painted *en plein air* in Suffolk for much of his early career and seems to have recorded these places with precision, but, like any artist, he also fictionalized elements of the landscape to suit his artistic needs. The white, red-roofed structure near the center of *The White Horse,* for example, illustrates how he modified a familiar landmark in Flatford: known as Willy Lott's Cottage after the farmer who lived in it, the building appears in a number of Constable's works. In the Frick painting, the cottage bears a stepped roofline that does not correspond to Constable's other depictions of it or to the structure today (now designated a National Trust property of exceptional importance).

The White Horse was the largest landscape Constable had exhibited by 1819. Its massive size was, in part, a tactic to draw attention to his art. The Academy's exhibitions were crowded with hundreds of works competing for attention; to paint on a grand scale was one way to ensure that the public took notice. For the first time, Constable produced a preliminary full-size oil sketch (now at the National Gallery of Art, Washington, D.C.). There was no precedent in European art for the systematic production of full-size oil sketches on canvas for monumental paintings. He repeated this costly and time-consuming practice for the subsequent six-footers and several other works, though he makes no reference to full-size sketches in his copious correspondence, and it is unclear who saw them during his life. His new approach essentially entailed painting two versions of the same size for each work. The practice evolved over his career, with those paintings intended for exhibition increasingly taking on the sketchy qualities of the preparatory works.

Sketching and painting outdoors was an important part of Constable's practice, and a number of the preparatory works associated with *The White Horse* appear to have

OPPOSITE PAGE
John Constable (1776–1837), *The White Horse,* 1819, oil on canvas, The Frick Collection

MICHAEL BODYCOMB

been executed on site. *The White Horse* presumably would have been too large to be executed outdoors. He inscribed on it "London," where he painted it in his studio. Producing *The White Horse* relied on the transport of drawings and sketches made on site in Suffolk; like the barge in the painting, his sketchbooks, loose sheets, and portable oil sketches operated as vessels transporting elements of the Stour Valley to London.

The White Horse was purchased by Constable's close friend John Fisher, the archdeacon of Berkshire. Fisher also owned the artist's *Salisbury Cathedral from the Bishop's Grounds,* which his uncle, Bishop John Fisher, had commissioned but later rejected on account of the painting's dark sky. (Constable painted a second version for the bishop, with a brighter sky, now in The Frick Collection.) In 1830, at the behest of the younger Fisher, who had to sell his paintings to pay off debts, Constable bought back *The White Horse* and the original version of *Salisbury Cathedral;* he retained both until his death, in 1837. At the sale of the contents of his studio the following year, *The White Horse* was purchased by Lancelot Archer-Burton, husband of Constable's cousin and guardian of the artist's seven orphaned children. It passed through several private collections in England and, in 1894, entered the collection of J. Pierpont Morgan, who installed it in his London home.

In the summer of 1912, *The White Horse* voyaged across the Atlantic for an exhibition of Morgan's paintings at The Metropolitan Museum of Art. Morgan died in March of the following year. To satisfy tax liabilities and to keep the estate liquid, Morgan's son, Jack, sold some of his father's works of art to collectors, including Henry Clay Frick. Constable's *White Horse,* however, remained in the Morgan family until Jack's death in 1943, when the trustees of The Frick Collection acquired it. *The White Horse* now hangs near the second version of *Salisbury Cathedral from the Bishop's Grounds,* which Mr. Frick had purchased in 1908. A favorite painting among museum visitors, *The White Horse* has been selected by the artist William Kentridge as the subject of a volume in the Frick's Diptych Series, which I am thrilled to co-author with him.—*Aimee Ng, Curator*

Constable's White Horse Diptych will be published in September. To purchase current Frick Diptych titles, including *Rembrandt's Polish Rider* and *Vermeer's Mistress and Maid*, please visit frick.org/shop.

CURATOR'S CHOICE

Secular Riches and Sacred Presence

Gentile's *Madonna and Child, with Saints Lawrence and Julian*

Gentile da Fabriano was one of the most celebrated and influential artists of the early fifteenth century, and his few surviving works are among the finest examples of Italian Gothic painting. The Frick is fortunate to hold one of his later panels, the exquisite *Madonna and Child, with Saints Lawrence and Julian* (opposite page). My interest in this panel is related to my doctoral research on Paolo Veneziano and his *Coronation of the Virgin,* acquired by the Frick in 1930 and considered the most important painting by the artist in an American collection. While studying the fabrics in the *Coronation,* I became intrigued by the importance of luxury textiles in the depiction of sacred subject matter in other medieval and Renaissance paintings, including Gentile's *Madonna and Child.*

Gentile was born around 1370 in Fabriano, in the eastern region of the Marches. Little is known of his early life or training, but he worked throughout Italy, including in Brescia, Florence, Siena, and Orvieto. His first documented commission was in Venice, in 1408; a year later, he was accorded the honor of painting a fresco for the Great Council Hall of the Doge's Palace in that same city. At the height of his career, Gentile was called to Rome by Pope Martin V to produce frescoes for the Basilica of St. John Lateran. Sadly, he died in 1427 before completing them.

OPPOSITE PAGE
Gentile da Fabriano (before ca. 1370–1427), *Madonna and Child, with Saints Lawrence and Julian,* ca. 1423–25, tempera and gold leaf on panel, The Frick Collection

Madonna and Child has been dated to the artist's Florentine period (1420–27), based on similarities to other works produced during that time. While much of the painting's frame is a reconstruction, the base and its inscriptions are original. These identify the saints as Lawrence (on the left) and Julian the Hospitaler, who devoted his life to maintaining a safe haven for travelers—a *hospital,* the origin of his epithet.

No documentation survives about the panel's commission or original display context, but its relatively small size suggests it was intended for devotional purposes within the private chapel of a wealthy family's home or as an endowed memorial for the nave of a neighborhood church. The presence of Saint Julian suggests it may have been painted for the hospital of San Giuliano in Florence, where it might have hung in an oratory or within accommodations for pilgrims and monastics. The painting was acquired by The Frick Collection in 1966, prompted by Helen Clay Frick's enthusiasm for early Italian paintings, which influenced many of the museum's acquisitions during her tenure on the Board of Trustees, from 1920 to 1961.

Fifteenth-century viewers would have immediately understood the importance of the figures represented in Gentile's scene, based on the luxurious fabrics they wear. In Europe during the Middle Ages and the Renaissance, finely made textiles signified the wearer's wealth and status. Brightly colored silks were precious commodities, reflecting the sophistication of the powerful city-states of Venice and Florence, where many of the fabrics were produced. Textiles were so closely associated with societal status, in fact, that their use was often dictated by sumptuary laws. Throughout Italy, such laws specified which colors and materials were appropriate for a given social class and prohibited citizens from wearing fabrics that were considered too extravagant for their rank.

The vivid colors and intricate gold surfaces of Gentile's painting demonstrate one way in which artists of the period communicated meaning. The Virgin Mary and the Christ Child sit on a throne draped with a red-orange cloth that once had deep red shadows. Both wear robes interwoven with golden thread, a material known as cloth-of-gold. Although the blanket wrapped around Christ appears orange due to surface abrasion, it was originally a brilliant textured gold. The Virgin wears a heavy blue mantle draped over her head, revealing a green lining speckled with a dense pattern of small gold dots. In addition to the inscription on the frame, Saint Lawrence is identified by a metal grill (to his left) that references his martyrdom by burning at the hands of the Romans in the third century. To signify his importance in the early church, he wears a priest's chasuble of heavy brocade, similar to the silk brocades produced at the time in Venice, where Gentile may have encountered such fabrics earlier in his career. Gentile replicates a typical floral pattern of gold rosettes with alternating blue and red centers, framed by gold acanthus leaves. To imbue the surface of the cloth with a tactile quality, he used a technique known as *sgraffito* (derived from the Italian word for *scratched*). He applied a layer of gold leaf to the wood panel before covering it with tempera paint, then selectively scraped away the topmost layer

to reveal the gold underneath. He also used a stylus to incise lines and metal stamps called *punch marks* to add additional texture to Lawrence's chasuble, replicating the appearance of cloth woven with gold thread. The different textures achieved through the accumulated layers of gold and tempera are so complex, it almost seems as if the viewer could feel the soft silk velvet pile alternating with the stiff gold threads. This sense of realism was meant to inspire viewers to feel closer to the saints represented.

The pigments themselves also would have influenced a contemporary audience's perception of the subject matter. The vibrant blue pigment, called ultramarine, was created with lapis lazuli, a precious stone mined far away in what is today Afghanistan. Just as this particular pigment signified wealth, red fabrics similar to the cloth covering Mary's throne were the most costly textiles. To produce artists' pigments and fabric dyes of this color, shells of various species of the Kermes insect were used. (The word *crimson* is derived from Kermes.) According to a Venetian dyer's manual of the period, 40,000 dried insects were needed to yield two pounds of pigment; the massive number of insects required resulted in the prohibitive cost of the fabric.

The unknown patron who commissioned this devotional panel surely would have been impressed by the artist's use of expensive pigments sourced from distant lands, applied to create holy figures dressed in the most sumptuous garments. Six centuries later, visitors to the Frick can still marvel at the beauty and complexity of the fabrics that Gentile so skillfully rendered.—*John Witty III, Anne L. Poulet Curatorial Fellow*

MICHAEL BODYCOMB

Donors Honor Stephen A. Schwarzman

Autumn Dinner Raises $1.4 Million for Museum and Library

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CHRISTINE A. BUTLER AND ANGELA PHAM/BFA.COM

Three hundred guests gathered for the Autumn Dinner on October 21 to honor Trustee Stephen A. Schwarzman for his long-time commitment to the Frick and numerous other cultural and educational institutions in New York City and around the world. The event raised more than $1.4 million.

For nearly fifteen years, Steve has been a valued member of the Frick's Board of Trustees; for the past four years, he has matched contributions made to the Frick's Annual Fund during November and December. His match and the donations it inspires provide vital support for the institution's research, conservation projects, and education programs.

Paul Arnhold hosted a dinner on November 6 to preview *Henry Arnhold's Meissen Palace: Celebrating a Collector.* The exhibition, on view in the Portico Gallery through May, features objects from his grandfather's bequest.

Trustee Barbara Fleischman welcomed members to a breakfast on November 21 to bring attention to the Henry Clay Frick Associates, a group of thoughtful individuals who have remembered the Frick through planned giving. Guests enjoyed a talk on *Manet: Three Paintings from the Norton Simon Museum.* To learn about ways to leave your own legacy, please contact Sara Muskulus at 646.783.5803 or muskulus@frick.org.

Autumn Dinner
1. Guest of honor Stephen A. Schwarzman
2. Luz-Mary Harris and Director Ian Wardropper
3. Shirin von Wulffen with Steve and Christine Schwarzman 4. Charlotte Vignon, Paul Arnhold, and Ayesha Bulchandani
5. Jean-Marie and Betty Eveillard
6. Aso Tavitian and Isabella Meisinger
7. Londa Weisman, Sid Knafel, and Marina Kellen French 8. For the first time, guests were seated in the Library Gallery
9. Linda and Fritz Hobbs 10. Xavier Salomon, Casey Kohlberg, and Camilla Lunelli
12. Tai-Heng Cheng, Cole Harrell, and Regan Grusy
13. John and Jenny Paulson

***Henry Arnhold's Meissen Palace* Dinner**
11. Paul Arnhold, Martha Stewart, and Wes Gordon

Planned Giving Breakfast
14. Barbara Fleischman and Rosa Schupbach

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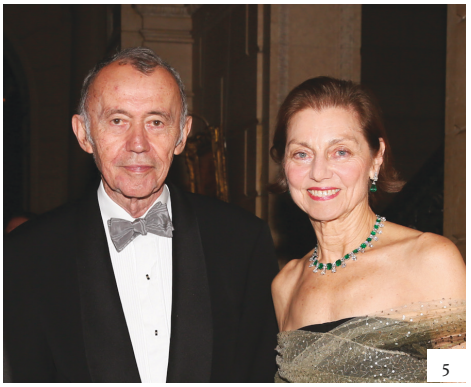
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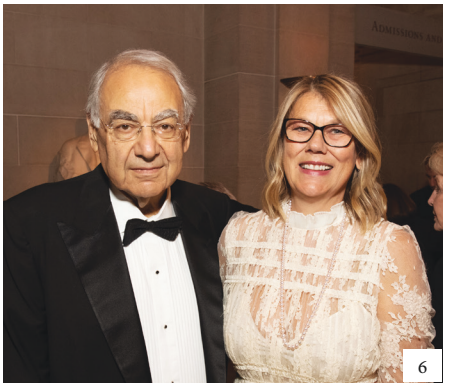
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Statement of Financial Position

June 30, 2019, and 2018

	2019	2018
Assets		
Cash and cash equivalents	$ 34,410,821	$ 32,901,567
Contributions receivable, net	25,053,223	14,245,223
Due from broker for securities sold	797,148	—
Inventory	814,171	886,831
Prepaid expenses, receivables, and other assets	1,622,367	1,676,467
Investments in securities	328,405,524	339,909,264
Property and equipment, net	39,835,146	30,553,998
Total assets	**$ 430,938,400**	**$ 420,173,350**
Liabilities		
Accounts payable, accrued expenses, and deferred income	4,040,809	3,623,590
Loan payable	7,000,000	7,000,000
Accrued postretirement health and other benefits	9,795,092	3,412,556
Accrued pension benefits	8,544,852	7,248,223
Total liabilities	**29,380,753**	**21,284,372**
Net assets		
Without donor restrictions	265,192,900	277,937,810
With donor restrictions		
Time or purpose restricted	96,118,590	80,705,011
Held in perpetuity	40,246,157	40,246,157
Total with donor restrictions	136,364,747	120,951,168
Total net assets	401,557,647	398,888,978
Total liabilities and net assets	**$ 430,938,400**	**$ 420,173,350**

Note 1

For purposes of brevity, the June 30, 2019, financial information presented here is excerpted from our audited financial statements as prepared by the independent accounting firm of PKF O'Connor Davies, LLP., which rendered an unmodified opinion as to those statements' conformance with generally accepted accounting principles. This excerpted information does not include the Statement of Cash Flows or the footnotes, which are integral to a full presentation of the Collection's financial position. The complete Report of the Independent Auditors is available by writing to the development office of The Frick Collection.

Note 2: Measure of Operations

Operations include all revenues and expenses that are an integral part of its programs and supporting activities. The measure of operations includes investment income equal to the 4.5% spending rate (see Note 3) and excludes investment return in excess of, or less than, the spending rate. The measure of operations also excludes permanently restricted contributions; purchase and sale of museum and library collection items; unsolicited, unrestricted contributions of $50,000 or more (which are designated by the board as contributions to the Campaign for the Frick: Honoring the Past and Enhancing the Future); depreciation of property and equipment; pension and postretirement plan adjustments; and releases of net assets from restrictions related to non-operating items.

Note 3: Spending Rate

The Frick Collection manages its pooled investments on a total return basis. To preserve the investments' long-term purchasing power, the Collection makes available to be spent each year a percentage of the investment portfolio's average market value for the twelve quarters ending the March prior to the beginning of the fiscal year (the spending rate). The spending rate was 4.5% for fiscal years 2019 and 2018. Although long-term in nature, this policy may be modified over time to reflect economic, market, and investment changes.

Statement of Activities

June 30, 2019 (with comparative totals for the year ended June 30, 2018)

	Without Donor Restrictions			*With Donor Restrictions*			*Total*	
	General	Board Designated	Total without Donor Restrictions	Time or Purpose Restricted	Held in Perpetuity	Total with Donor Restrictions	2019	2018
Operating support and revenues								
Net investment return —								
4.5% spending policy	$ 14,354,081	$ —	$ 14,354,081	$ —	$ —	$ —	$ 14,354,081	$ 14,129,867
Other interest income	33,856	—	33,856	—	—	—	33,856	57,184
Admission fees	3,416,729	—	3,416,729	—	—	—	3,416,729	3,502,230
Membership	2,732,244	—	2,732,244	—	—	—	2,732,244	2,691,477
Bookstore sales and miscellaneous	1,055,194	—	1,055,194	—	—	—	1,055,194	991,963
Contributions	5,297,686	—	5,297,686	3,186,406	—	3,186,406	8,484,092	6,926,324
	26,889,790	—	26,889,790	3,186,406	—	3,186,406	30,076,196	28,299,045
Net assets released from restrictions	4,735,407	—	4,735,407	(4,735,407)	—	(4,735,407)	—	—
Total operating support & revenues	**31,625,197**	**—**	**31,625,197**	**(1,549,001)**	**—**	**(1,549,001)**	**30,076,196**	**28,299,045**
Operating expenses								
Museum programs								
Operations	9,108,187	—	9,108,187	—	—	—	9,108,187	7,836,340
Special exhibitions, concerts, & lectures	4,074,073	—	4,074,073	—	—	—	4,074,073	1,812,698
Bookstore, including cost of sales	1,664,001	—	1,664,001	—	—	—	1,664,001	1,449,585
Total museum programs	**14,846,261**	**—**	**14,846,261**	**—**	**—**	**—**	**14,846,261**	**11,098,623**
Library programs								
Operations	6,989,498	—	6,989,498	—	—	—	6,989,498	5,560,108
Special programs	243,600	—	243,600	—	—	—	243,600	434,293
Total library programs	**7,233,098**	**—**	**7,233,098**	**—**	**—**	**—**	**7,233,098**	**5,994,401**
Total Programs	**22,079,359**	**—**	**22,079,359**	**—**	**—**	**—**	**22,079,359**	**17,093,024**
Supporting services								
General and administrative	6,479,341	278,278	6,757,619	—	—	—	6,757,619	9,361,180
Fundraising	3,576,802	—	3,576,802	—	—	—	3,576,802	2,956,021
Total supporting services	**10,056,143**	**278,278**	**10,334,421**	**—**	**—**	**—**	**10,334,421**	**12,317,201**
Total operating expenses	**32,135,502**	**278,278**	**32,413,780**	**—**	**—**	**—**	**32,413,780**	**29,410,225**
Deficiency of operating support and revenues over operating expenses	**(510,305)**	**(278,278)**	**(788,583)**	**(1,549,001)**	**—**	**(1,549,001)**	**(2,337,584)**	**(1,111,180)**
Non-operating support and revenues								
Contributions	—	75	75	17,045,658	—	17,045,658	17,045,733	6,265,920
Depreciation	—	(1,704,425)	(1,704,425)	—	—	—	(1,704,425)	(1,703,383)
Acquisition of collection item	228,451	—	228,451	(228,451)	—	(228,451)	—	—
Net investment return designated for long-term investment	—	(4,840,690)	(4,840,690)	1,235,164	—	1,235,164	(3,605,526)	14,559,843
Net investment return designated for Capital Campaign	—	—	—	540,331	—	540,331	540,331	—
Pension and postretirement benefit plan ASC 715 liability adjustments	(6,646,755)	—	(6,646,755)	—	—	—	(6,646,755)	(452,708)
Net assets released from restrictions for purchase of collection items	(228,451)	(394,654)	(623,105)	—	—	—	(623,105)	(7,273,455)
Net assets released from restrictions	—	1,630,122	1,630,122	(1,630,122)	—	(1,630,122)	—	—
Total non-operating support revenue and expenses	**(6,646,755)**	**(5,309,572)**	**(11,956,327)**	**16,962,580**	**—**	**16,962,580**	**5,006,253**	**11,396,217**
Change in net assets	**(7,157,060)**	**(5,587,850)**	**(12,744,910)**	**15,413,579**	**—**	**15,413,579**	**2,668,669**	**10,285,037**
Net Assets								
Beginning of year	**8,276,892**	**269,660,918**	**277,937,810**	**80,705,011**	**40,246,157**	**120,951,168**	**398,888,978**	**388,603,941**
End of year	**$ 1,119,832**	**$264,073,068**	**$ 265,192,900**	**$ 96,118,590**	**$ 40,246,157**	**$ 136,364,747**	**$ 401,557,647**	**$ 398,888,978**

Gifts and Grants

We deeply appreciate the generosity of the individuals, foundations, and corporations that made contributions during the past fiscal year, July 1, 2018, to June 30, 2019. These gifts and grants provide vital general operating funds as well as support for a range of projects, including special exhibitions and publications, education programs, library acquisitions, conservation equipment and materials, and services to scholars.

To read about the Frick's many activities of the past fiscal year, please refer to the complete Annual Report, which is available online at frick.org/support.

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The Charterhouse of Bruges: Jan van Eyck, Petrus Christus, and Jan Vos

September 18, 2018, through January 13, 2019

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Flemish Research Centre for the Arts in the Burgundian Netherlands, Musea Brugge
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Masterpieces of French Faience: Selections from the Sidney R. Knafel Collection

October 10, 2018, through September 22, 2019

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Luigi Valadier: Splendor in Eighteenth-Century Rome

October 31, 2018, through January 20, 2019

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Alessandra di Castro
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Moroni: The Riches of Renaissance Portraiture

February 21 through June 2, 2019

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April 16 through July 14, 2019

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Whistler as Printmaker: Highlights from the Gertrude Kosovsky Collection

April 30 through September 1, 2019

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Elective Affinities: Edmund de Waal at The Frick Collection

May 30 through November 17, 2019

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Please visit frick.org/calendar to see a complete listing of programs as well as upcoming special events.

Member Events

Unless otherwise noted, registration is required. To register, upgrade, or renew your membership, please call 212.547.0707 or email members@frick.org.

Tuesday, March 31, 6:30 to 8:30 p.m.
Member Evening Hours
For all members

Wednesday, April 1, 7:00 to 10:00 p.m.
Dinner with the Director
For Sustaining Fellows and above

Friday, April 10, 8:30 to 9:30 a.m.
Member Morning
For all members; registration is not required

Thursday, April 16, 4:00 to 5:00 p.m.
Thursday, April 30, 4:00 to 5:00 p.m.
Afternoon Talk: Three Men and a Mantelpiece
For all members

Tuesday, April 21, 6:30 to 8:30 p.m.
Architectural Talk at the Neue Galerie
For all Young Fellows

Thursday, April 23, 4:00 to 5:00 p.m.
Tuesday, April 28, 4:00 to 5:00 p.m.
Afternoon Talk: Focus on Fragonard
For all members

Wednesday, April 29, 6:30 to 8:00 p.m.
Gallery Talk
For all Fellows

Thursday, May 7, 6:30 to 8:00 p.m.
Art Dialogue
For all Young Fellows

Lecture Series

Together with Leonardo and Michelangelo, Raphael is the third member of the great triumvirate of the Italian High Renaissance. This special series, which commemorates the five-hundredth anniversary of Raphael's death, explores how three timeless and universal human themes—life, love, and death—inform and give meaning to his art, making it as accessible today as it was during his lifetime.

Linda Wolk-Simon, Institute of Fine Arts, New York University

Monday, April 6, 12:00 noon
Raphael and Life

Wednesday, April 8, 12:00 noon
Raphael and Love

Friday, April 10, 12:00 noon
Raphael and Death

Tickets to all three lectures are $65 ($55 for members); individual tickets are $30 ($25 for members). Visit frick.org/lectures to purchase.

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The Henry Clay Frick Associates is a group of thoughtful individuals who have remembered The Frick Collection through planned giving. Contribute to the Frick's future by making a special gift, such as a bequest in your will. Your legacy will help support future exhibitions, research, conservation projects, and education programs for generations to come. *For confidential help or more information about how to plan your gift, please contact Sara Muskulus at 646.783.5803 or muskulus@frick.org.*

Teen Night

Friday, March 27, 5:30 to 8:00 p.m.
Explore the galleries of a Gilded Age mansion and participate in programs designed especially for teens—for free! The evening includes sketching, informal gallery talks, and live music by the Fat Afro Latin Jazz Cats, the big-band youth orchestra of the Afro Latin Jazz Alliance. *Museum admission is free for high school students with a valid school ID.*

Support for Teen Night is provided by the Charina Endowment Fund. Teen Night is also supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

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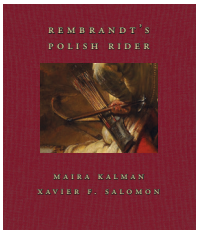
The Museum Shop is open during regular museum hours. Items can also be purchased online. Members always receive a 10% discount!



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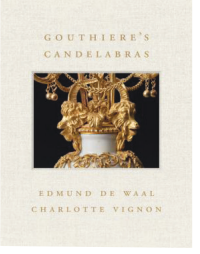

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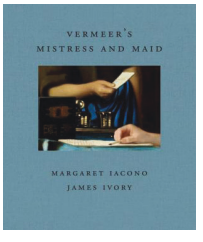

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